

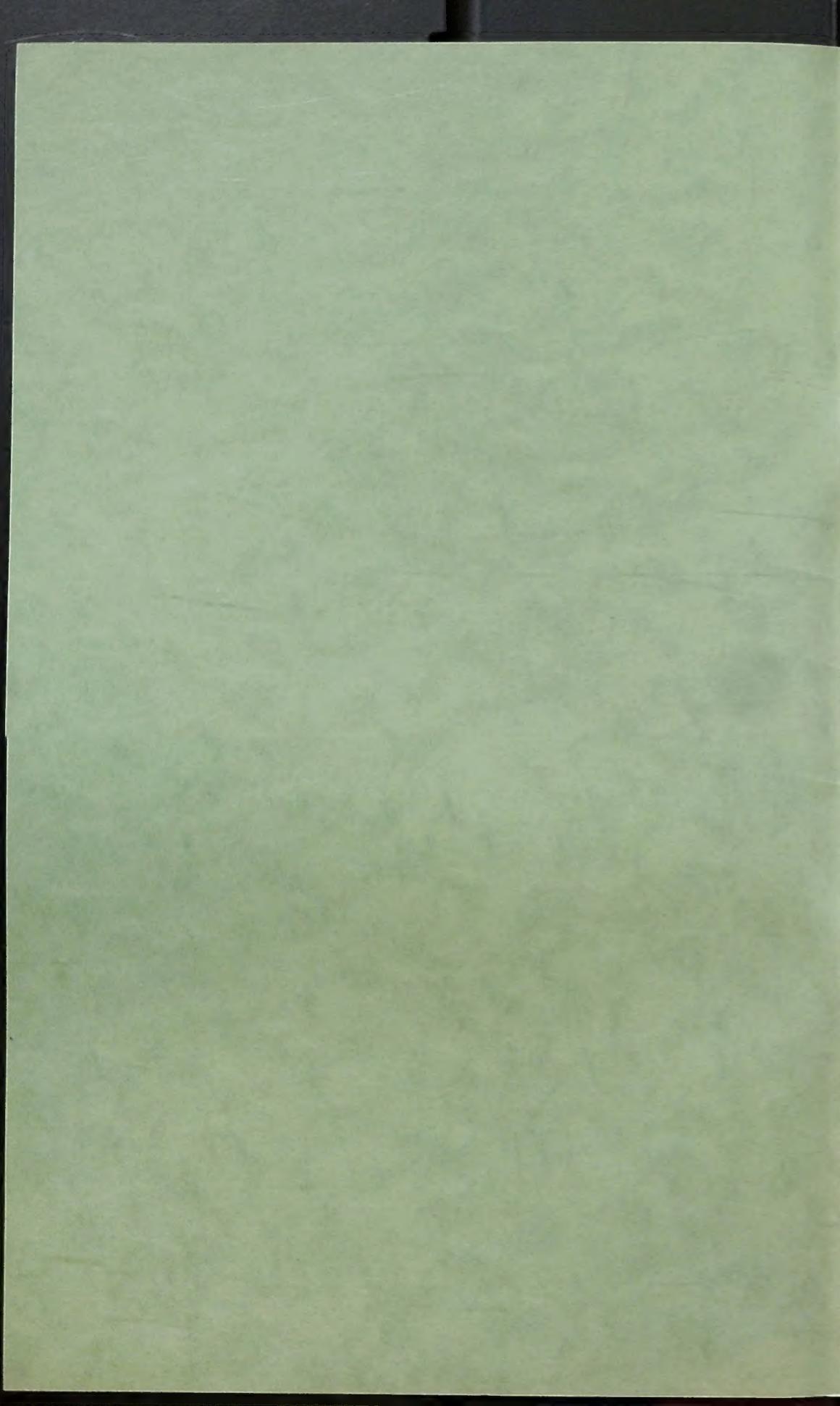
ROYAL COLLEGE
OF
MUSIC
MAGAZINE

EASTER TERM 1971

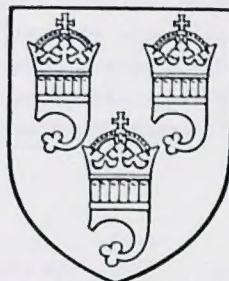
VOLUME LXVII No. 1



Gillian Ashby



THE
R·C·M MAGAZINE



'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE
ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM
UNION

VOLUME LXVII No. 1
1971

ROYAL COLLEGE OF MUSIC UNION

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A Loan Fund is available for the benefit of Union Members only.

THE R·C·M MAGAZINE

FOUNDED 1904

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The Minstrels

(See page 10)



Editorial

Considering that we are presumed to be at the apex of the pyramid of living creation, the human being, especially in this age, is singularly devoid of real dignity. I am not for one moment confusing this with the ephemeral 'humbug' of haughtiness or the false grandeur of mien that we are wont to adopt when we need to impress or be on our best behaviour—or, at the worst, when we score off others at an unkind moment. I am thinking rather of that quiet reposeful disposition when men think and talk with sincere good sense, untainted by spleen and innuendo, and where unselfish objectivity is the goal set for reasoning and unbiased philosophy. If we could only give a little time whilst our reactions to the outside world co-ordinate themselves; a second or two longer whilst our reasoning powers control what the basic ego would blurt out in a flash. Misunderstandings through paranoic coloration of what the other is saying and doing with good faith and intention, continually interwoven by that cunning serpent the human tongue, are in continual danger of bringing us down below the level of the animal kingdom.

Dignity is not merely a matter of disposition towards the outside world of fellow beings but also runs, or should run, deeper, in that it must embody our very code of behaviour and values. We hear nowadays of computers being programmed to do this, that and very nearly everything. As we immerse ourselves in the ever growing world of complex and wonderful machines we find that we are letting go of more and more ropes. Responsibilities are shelved on to newer and more ingenious scapegoats and I refer not only to technology but to the increasing maelstrom of bureaucracy at its highest and pettiest levels.

The most obvious and blatant example of all this, and I make no apology, is the case of the average motorist today. Just at the point when the acutest sense of responsibility is needed, super-automation has lulled man's reasoning to a low ebb and the primitive ego is at the helm. All is well until a problem arises and then, when a moment of quiet reasoned unselfishness might have solved the situation, the fierce stubborn savage with its lethargic resistance to change and its lust for power is roused and catastrophe ensues. Even in the crawl of a 'traffic jam' this reluctance to accept change of condition will transform a man and, whereas his courtesy to the fair sex when negotiating a door-way as a pedestrian would be unquestioned, in a parallel situation on the road his reaction to a lady driver will as often as not fall in with the law of the 'tarmac jungle.'

When one considers the quiet nobility of some other animals in the varied ranks of creation, one cannot help but realize what fussy, self-important, dyspeptic blobs of pink flesh we sometimes are. If dignity is to be found in sincerity to oneself and a simple, uncompromised pursual of life's work then the animal kingdom has the 'aye.' The serenity of a stag, for instance, is unquestionable and more so in contrast to the higher forms of life that convene in the same parks, leaving their trash and *burnt out ends of smoky days*.

If we could take the initiative and time to enquire into the many interesting and varied facets of the animal world we would all, I am sure, be the richer and more human for it. I myself have an almost psychotic attitude to wasps, yet a film showing this insect repairing its nest after the invasion by some predator held me in admiration and respect, such was the care and patience taken in reassembling each of the thousands

of egg-cells. Dignity in the carriage and attitude of a performer is an unquestionable law in the art of music. In its own way, music can enter into the dignity of the workings of many features in the natural animal world. I am not referring essentially to pets although a relative of mine once had a parrot that was really 'switched on' by 14th century polyphony—the sharpened fourth Landini cadences in a work such as Guillaume de Machaut's *Messe de Notre Dame*, for instance, making her purr, spread her wings and dance. (The same parrot, I may say, hated the bagpipe). I am essentially relating the way in which music has been the communication system of animals for aeons in time. A most interesting paper in a recent scientific publication,¹ describes how the cricket will answer to another cricket's song with a definite pattern of response (phonotaxis). Recently, too, there has been a radio programme vividly revealing the habits of the hump-back whale,² a creature that communicates with its fellows via the most frightening range of hydro-sonic frequencies, encompassing a lusty 16 ft. reed stop and a rather uneven top violin C. About 100 years ago, these calls could be heard by other whales up to 1,000 miles—the whole Antarctic ocean thus being within conversational reach. Nowadays man's machine intrusion of the sub-oceanal quiet has reduced this range to 100 miles and this will have had a definite effect on the herding organization of the whales. Man is, no doubt, to be forgiven for this disturbance of nature, but in my view he is not to be pardoned so lightly for his more inhuman violation of the dignity and, in some cases, survival of some species of the animal world. I am no vegetarian. If I were, I would not even wear leather shoes. However, I deplore the blatant desecration of any part of the world of living organisms outside the need for sustenance and if some species have to be curbed in number to preserve ecological balance, then let it be done as swiftly and as painlessly as possible and certainly not made the central focus of some outmoded barbaric ritual where the pursuers have to bolster up their resultant loss of dignity by their self-adornment in robes of splendour.

We are the children of evolution—the evolution of the most intricate (yet) of God's creation, the human brain. Animals, too, are children of evolution but that which is less volatile in its main lineage of transmutation. Birds were building (and wasps repairing) their nests with the same pattern of operation in 55BC as they are today. No doubt then too, the hump-back whale was communicating with its fellows in the identical mode as at least 100 years ago. Let us therefore not dare to deny these creatures their respect and dignity, a dignity which in the case of the stag or lion is highly self-evident, yet which is also shared by creatures whose features are otherwise moulded. I recall the shock and then high amusement with which I once beheld a car with left-hand drive motoring through a park. A Boxer dog was sitting proudly in the off-side front seat and it was only as they came nearer to me that I was able to identify his master as the driver!

Let us then pause and realize with gratitude and wonderment that there, but for the Grace of God, go we and perhaps improve our dignity by thinking more of the dignity of the rest of the created universe.

³Wonder I very much do, Tom Noddy,
If ever, when you are aroam,
An Ogre from space will stoop a lean face
And lug you home.

*Lug you home over his fence, Tom Noddy,
Of thorn-sticks nine yards high,
With your bent knees strung round his old iron gun
And your head dan-dangling by*

1. Nature, Vol. 229, No. 5281, page 195.
2. The Listener, December 10th, 1970. Whales and their songs, Dr Roger Payne.
3. Tit for Tat—Walter de la Mare.

Ex Oribus . . .

Two ladies, foreign tourists on a two week crash course around Europe, were taking a quick cup of coffee in their London hotel lounge. One was overheard to say to the other, 'You know Doris—we haven't much time on our itinerary this afternoon. I guess you will have to do the *outside* of Westminster Abbey whilst I do the *inside*!'

Porky Humour

There once was a fat old Soprano
Sang *Tosca* at Scala Milano.
At her final adieu
She bounced back into view,
Con molto strappare di panno.

A buxom young gymnast from Keswick
Used to practise high-jumps for her physique,
She said, 'When I fall,
I feel no force at all,
But follow a curved geodesic.'

Einstein's Theory of General Relativity explains the force of gravity as a shortest-distance (geodesic) motion through curved space-time. It is said that when he once saw a workman falling off a ladder, he rushed up to him and asked if he had felt any force pulling him down.

BIRTHS

SUSAN BAKER
Bruce-Payne: to David* and ~~_____~~ on October 22nd, 1970, a daughter, Sally Mary.
Ross-Russell: to Noel* and Ana (Lory) on December 20th, 1970, a daughter.
Yu: to Isabella* and Chun Yee* on January 17th, 1971, a second son, Dunne Lin.

MARRIAGES

Howard - Walker: Colin Howard* to Doreen Walker*, on August 1st, 1970.
Bonard - Hyde: Nigel Bonard* to Sandra Hyde, on October 31st, 1970.

DEATHS

Fisher: Cornelius Fisher, ARCM, LRAM, on December 28th, 1970.
Gordon: Gavin, on November 18th, 1970.
Kirby: Professor Percival Kirby, on February 7th, 1970.
Tas: Pierre Edward, Hon ARCM, on November 21st, 1970. An appreciation will appear in next term's *Magazine*.

*Denotes Collegian.

RCM Union

The Annual General Meeting was held on November 25th in the Donaldson Room. There was a good attendance of members though present students were not well represented. We do want the students to know how welcome they are on these occasions. Notices of this Meeting were displayed in College but these apparently escaped the attention of most students.

The Honorary Officers were re-elected. Two vacancies occurred on the General Committee, Miss Seymour Whinyates and Mr Eric Shilling having served for six consecutive years. To fill these vacancies Mrs R. D. Warnes (Una Salmon) and Mr John Cooke were elected.

Owing to the ever increasing costs incurred in printing, stationery, postage, etc., the subscription rate was reviewed and it was agreed that from September 1st, 1971, the annual subscription should be increased to £1.50: overseas subscription 75p: life membership £22.50. The student subscription remains at £1.05.

After the Meeting Mr Dudley Glass gave a talk about Jenny Lind, 1970 being the 150th anniversary of her birth. Mr Glass reminded his audience that Jenny Lind had very close connections with the College, having been a member of the first Board of Professors. He spoke of her reputed generosity and kindly nature and gave us several illustrations of songs she loved to sing. We are grateful to Mr Glass for helping us to commemorate Jenny Lind in this way. Our thanks are also due to Colin Howard for his able assistance with the tape-recorder, and to Oliver Davies for arranging that the bust of Jenny Lind owned by the College should be in the Donaldson Room for this occasion.

There followed a Wine and Cheese Party in the Professors' Dining Room.

We were saddened by the death of Cornelius Fisher who had been an active supporter of the Union and had helped until recently with proof-reading and book reviews for the *Magazine*. His kindly presence and wise counsel will be greatly missed by us all.

We have received a legacy of £100 from Miss Beatrix Darnell for the RCM Union. It has been decided to place this sum in the Loan Fund.

SYLVIA LATHAM,
Hon. Secretary.

NEW MEMBERS

Almansi, Mrs (Marie Powell)	Moor, Mr Nicholas
*Bruce-Payne, David	Putnam, Miss Jill
*Elliott, Miss Pauline	Roderick-Jones, Mr Richard
Jackson, Mrs (Lilias Hoare Nairne)	Ross-Russell, Mr Noël
León, Miss Rosina	Showan, Mr Percy (<i>Hon. Member</i>)

**Life Member.*

NEW YEAR HONOURS

Fanny Waterman, OBE
Marjorie Humby, MBE

The Parry Library—Recent Acquisitions

Dr Douglas Fox, RCM Organ Scholar 1910-1913, has presented the following Parry manuscripts to the College:

- a Two Chorale Fantasias for Organ *The Old Hundredth* and *In Old English Tune*.
- b A collection of sketches, alternative versions and a 'continuous version' devised by Sir Walford Davies and Dr Emily Daymond of *The Wanderer* Toccata, and several versions of the closing bars of the Fugue. (Dr Fox was one of the first to whom Parry showed a sketch of the opening pages with a characteristic comment: 'That's the Old Wanderer ruminating . . .')

The manuscript of the Elgar Cello Concerto, hitherto on loan to the Library, has been left to the College in the will of the composer's daughter—Mrs Carice Elgar Blake.

The Royal Collegian—Home and Abroad

DR ANTHONY MILNER has been commissioned to write a new Symphony by the BBC. This will be given its first performance during the 1972 series of Promenade Concerts.

Dr Milner is resigning his Lectureship at the University of London, King's College and will become Senior Lecturer at the University of London, Goldsmiths' College, from September 1971.

BARRY WORDSWORTH and COLIN METTERS have both been given the Watney-Sargent Award for conducting.

DOUGLAS YOUNG has been awarded the Karl Rankl Prize for his work *Departure* for Symphony Orchestra. This will be performed on May 1st, 1971 in Glasgow by the Scottish National Orchestra conducted by Alexander Gibson.

Mr Young has also been commissioned to write a ballet for the Royal Ballet School. This will receive its *premiere* at the Royal Opera House, Covent Garden, on May 24th, 1971.

CORRECTION

We must apologize for an error of fact in last term's *Magazine*. In publishing the results of the BBC Song Competition for Composers, it was announced that the Popular Music setting of the W. B. Yeats poem *Those dancing days are done* had attained joint first prize and that the winner was Harold West. The winner was in fact Harold East and we apologize to Mr East and indeed to any Mr Harold West, hoping the *twain may meet*.

'You Name It—We've Got Them'

College students have been taking part in many interesting and unusual enterprises in the outside world recently.

Seven 'Wandering Minstrels' in colourful costumes gave six performances a day in Harrods during the Christmas period. The group consisted of four singers, Caroline Clack, Magdalen Hamblin, Peter Jeffes, Michael George; Blanca Bartosova (*lute*), Helen Kalamuniak (*guitar*) and Elizabeth Leachman (*flute*). Joan Littlejohn and Gary Carpenter composed works specially for them and these added greatly to the enjoyment of the programmes. As they made their way through the various departments, remarks were heard. 'Where has Henry VIII got to?' and (a small boy) 'Buy me one, Daddy.' They appeared on the ITV programme 'Today' and Thames TV later sent a donation of £50 to the College in gratitude for their excellent performance.

Twenty nine students took part in the Tippett opera *The Knot Garden* at Covent Garden. They sat in the audience and made strange noises in the right places near the end of the last act.

Thirty students have played in the BBC Maida Vale Studios in relays every two months. They give a short recital while trainees are given instruction in the art of knob-twiddling. This experience is invaluable and long may it continue.

Seven students took part in the BBC TV programme *Take Three Girls*. They had to make tuning up noises and act like hippies.

Elizabeth Jennery and Susan Meredith-Jones played Mozart's *Sonata in D* for two pianos at the BBC TV studios in a rehearsal for camera crews, prior to a performance by Louis Kentner and Jeremy Menuhin.

Roger Buczynski and Howard Griffiths playing violins in the open air in Chelsea appeared in *Omnibus* (BBC TV).

A wind octet played to a party of Australians on a launch going down the river from Westminster to Greenwich and back. It was a windy day and it rained for part of the time, but undeterred they carried on with the aid of clothes-pegs and umbrellas.

It is clear that the College can count on its students putting their best into any job they undertake. Much of their success is due to the wholehearted support they are given by the Director, the Registrar, the Professors and Administrative staff. On behalf of the students and myself—many thanks to them all.

VIOLA TUCKER.

NEW STUDENTS EASTER TERM, 1971

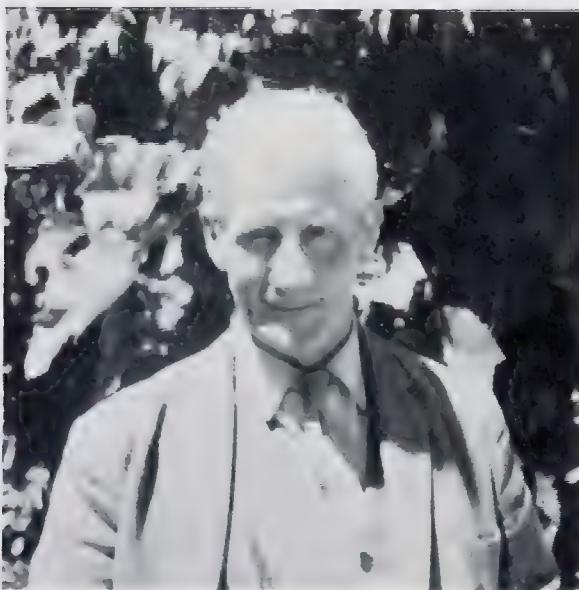
Andrews, Ivan D., New Zealand
Del Mar, Robin H., Barnet

Lynn, Geoffrey, Stirling
Tamblyn, Colin S., Coventry

SUMMER TERM 1971

College opens—April 19th, 1971
Term begins—April 26th, 1971
Term ends—July 17th, 1971
College closes—July 23rd, 1971

Obituaries



CORNELIUS FISHER

1900-1970

Cornelius Fisher, who died on December 28th, 1970, had been a Professor here for nearly 20 years, having only recently retired, and his teaching and the comradeship he found at College gave him great joy.

Cornelius had had very little in the way of fortuitous circumstances in his career. His parents, who played the piano only to a modest extent, decided that he should begin to learn the instrument at the age of nine. He was sent first to a teacher of twice his age who soon realized that he had someone of exceptional talent on his hands. Wilfrid Sanderson, well known as a composer of popular ballads, was his next teacher, and then he became a pupil of Claude Crossley, the distinguished Sheffield teacher. He was making a name for himself in Yorkshire as a recitalist when, in 1918, he was called up and sent to Dublin. He stayed in the army until 1920, but fortunately he was able to meet many cultured and interesting people, poets, playwrights and musicians, and enjoy proverbial Irish hospitality. He was always keenly interested in literature and art and, although his main interest was music of the piano, he was also a lieder enthusiast.

After army service, friends loaned him money to study at the Ecole Normale in Paris, and from 1923-4 he was a student here under Marmaduke Barton. He made good use of his one year at College. Those who remember his performance of the Delius piano concerto with the College orchestra under Adrian Boult in December, 1923, still speak of it in glowing terms. In the following summer he won the Chappell Gold Medal and was soon after appointed Professor at the Guildhall School of Music. During the thirties he gave some successful recitals at the

Grotian Hall. His piano playing was notable for its attack and exceptional large resonant tone ('almost uniquely magisterial' is Ralph Downes's description) but his sensitive melodic tone and phrasing, particularly in Chopin, was also a feature of his playing that one remembers vividly.

From 1939-1943 he combined national service as a munitions worker with evening work as a pianist at the Players' Theatre. He joined Elsie French and John Mott in a highly successful Victorian act, 'The Aspidistras,' and appeared with them on films and television before Britain's television programmes—the first regular ones in the world—were halted by the war. In 1943 his very accomplished wife, Patty, was appointed HMI in Yorkshire, and they lived for a while in Scarborough. After some memorable recitals at the Musical Society there it was realized that he could do more valuable war work as a pianist and he joined first ENSA (Entertainment for National Service Association) and later CEMA (Council for the Encouragement of Music and the Arts), now known as the Arts Council. This work was very congenial to him. For several years he took part as soloist, accompanist and ensemble player in some very successful concerts.

After the war, he soon became in great demand as an adjudicator, particularly as a piano adjudicator, because he could not only demonstrate but also had a typical north country directness and friendliness and an excellent gift of verbal expression. In the fifties he became a lecturer in Music for the WEA and London University Extension Department. His classes were enlivened by his humour, by his piano performances, and his ability to relate music to art, literature and history. He enriched the musical experience of many people with his public and private performances and his conversation.

In 1934 he had suffered severely from sinus infection. The last five years of his life were marred by ill-health. Diabetes was followed by myasthenia gravis, arthritis and, recently, failing eyesight. However, from 1966 he contributed frequently to the *Magazine* and from 1968 he was a most helpful Assistant Editor, proof-reader, and contributor.

Always realistic and direct in speech, Cornelius was warm-hearted and, probably because of his own hard struggle and frequent disappointments, he had great understanding of examinees' worries and anxieties, and he was very humane. A nine year old candidate examined quite recently reported to her mother that he was 'serious and very kind.' Mark Venning, a former pupil, writes: 'At the end of my first piano lesson with him, he said "I think we are going to have a happy time together." And we did!' He will be sorely missed by many.

It is indeed very sad to realise that since taking on the editorship of the *Magazine*, I have had to say farewell to so many great College figures. Men and women of great stature both spiritually and, in some cases, physically. The College in the past years has been very much the poorer without their towering personalities, their wisdom and guidance. Now it has fallen to me to say yet another farewell—to Cornelius Fisher. My first recollection of Cornelius was of his majestic figure walking briskly up the College steps, his tweed Inverness cape flowing behind him in true Holmesian style. Later, I was to get to know him in my connections with the *Magazine* committee and he always offered a cheery word, never for one minute revealing the suffering that was slowly becoming his constant

companion. This countenance of calm and good humour was with him right up to our last meeting when as assistant editor he was always a most helpful counsellor and great encouragement. His last telephone call to my house was to prove a great spur to my endeavours on the work on the *Magazine*.

Perhaps our best memory of Cornelius Fisher and the best lesson we can learn from such a man is that, no matter what ailments besiege the body, the true sparkle and glint of the soul can shine through.

DONALD FRANCKE

GAVIN GORDON

Gavin Muspratt Gordon-Brown, born on November 24th, 1901, was a student at the College from April 1920 until July 1925. (Later he dropped the name Brown and for the rest of his life became known professionally and to all his friends as Gavin Gordon). At first his studies were composition and piano, but the realization that he possessed a very promising baritone voice soon led him to drop the piano as second study and concentrate more and more on developing his potential as a singer. With a natural gift for acting he soon became a very active member of the Opera Class, as it was. Amongst the performances still remembered by his contemporaries are his fine Hunding in Act I of the *Valkyrie*, with Odette de Foras and Archibald Winter—the Opera Class certainly tackled big stuff in those days—Scarpia in Act II of *Tosca* also with Odette de Foras and John Butcher in the first (student) performances of Vaughan Williams's *Hugh the Drover*.

However, much as Gavin enjoyed all this work in the Parry Theatre, he never allowed it to interfere with his main interest in composition. With him the two things were closely related and I am sure the practical experience of working on a stage and finding out what was and was not effective in the theatre helped him greatly in his chosen field as a composer of music for ballet.

His first attempt was a little ballet called *Les Noës Imaginaires*, specially written for the then newly-formed Ballet Class under the direction of Lady George Cholmondeley and Penelope Spencer, and performed for the first time on December 11th, 1924. In the RCM Magazine for that term C.S.D. wrote:

The work is remarkable not only for its unity of style, and effective orchestration, but also for the sureness of its dramatic treatment. Essentially modern in idiom, it yet possesses that lucidity and breadth which is so necessary for the theatre. The fact that both plot and music were evolved together no doubt contributed towards this, but the composer shows a more than ordinary sense of the stage, which we hope will result in something bigger before long.'

A few years later something bigger *did* appear and the ballet for which Gavin Gordon is best remembered today, *The Rake's Progress*, was first performed at Sadler's Wells on May 20th, 1935. The choreography was by Ninette de Valois and the designs by Rex Whistler. The idea of writing a ballet based on Hogarth's wonderful series of paintings had long been in Gavin's mind, and here again there was an unusually close connection between the scenario, worked out by himself in great detail,

and the music. It was a success from the first. Music, choreography and designs were beautifully matched and the collaboration of these three fine artists resulted in the creation of one of the first truly English ballets—not just the usual 18th Century pastiche, but a vivid and vital re-creation of the splendours and miseries of Hogarth's London.

As a singer, in spite of many successes—especially his brilliant performance in Walter Leigh's light opera, *The Jolly Roger*, which won him much deserved acclaim—Gavin's career was in some ways disappointing. Between the wars was a particularly difficult time for an English singer to make a name for himself in opera and, although as a student he had sung Wotan's Farewell and the big air from Boris Godunov at orchestral concerts with considerable interpretive and psychological understanding, the voice itself was not really quite robust or powerful enough to sustain such heavy and exacting roles in their entirety in the Opera House.

For some years after the war he was Staff Producer at Sadler's Wells and here his vast knowledge of opera and sense of the stage *in relation to the music* must have been of inestimable value.

As a friend Gavin was one of the most delightful companions I have ever known. Witty, highly intelligent, splendidly individual in his musical opinions and with an overflowing interest in all other arts as well as music. In fact a really civilized musician, in the best sense of the word, whose untimely death last November is a great sadness to a wide circle of friends and colleagues.

ANGUS MORRISON

JUNIOR DEPARTMENT CONCERT

SATURDAY, 5th DECEMBER

Four of The Black Lion Dances
GRAND MARCH from *Aida*

Hugo Cole
Verdi, arr. David Stone

Third Orchestra

Leader CHRISTOPHER LING

Conductor: ANDREW McCULLOUGH

TRIO SONATA in F major

Oboe: CHRISTINE PENDRILL, DAVID COWLEY, Harpsichord: SHARON GOULD

Cello: MICHAEL COOK

Boismortier

SONATINA, opus 80 (First movement: Lento—Allegro)

Violin: MICHAEL COLLIER, Piano: THOMAS DODD

Sibelius

OVERTURE: Egmont, op. 84

Beethoven

Second Orchestra

Leader MICHAEL COLLIER

Conductor: JOHN STENHOUSE

'Koi Nidrei'.

Cello: OLIVIA FLETCHER, Piano: MICHAEL COOK

Max Bruch

SONATA in G minor, op. 45 (First movement)

Violin: TREVOR LING, Piano: JANE DODD

Grieg

OVERTURE: Die Meistersinger von Nurnberg.

Wagner

First Orchestra

Leader MARY SHORT

Conductor: PHILIP GANNON

FANTASIA—Impromptu

The Editor in conversation with Leopold Stokowski

May I say first of all how greatly honoured we are that you should give this interview for the Royal College of Music Magazine. We are indeed greatly indebted to you.

I am glad to do it because I owed very much to the Royal College of Music in my youth and I learned many things there which have stayed with me all my life.

It is now 30 years since the release of Walt Disney's film FANTASIA and it is still going strong, in fact stronger than ever it was when first released although one must bear in mind that there was a world war at the time. It was an experimental film. Disney was always looking ahead and there were chances to be taken. For you it must have been an exciting adventure even though there will have been moments of difficulty as with the creation of any big work of art.

Yes, because Disney was developing still further certain techniques of animation which I believe had already started in Germany.¹ Then Disney carried on much further and evolved new methods of technique—of colour, of motion—and the result was something which I feel was quite important.² There are millions of people who go to the cinema all over the world, but fewer, just a few hundreds or thousands, who go to concert halls. In FANTASIA there was very great music of Bach, Stravinsky, Schubert and so forth, so millions of people are hearing that music and I often receive letters from them to say 'Thank you for doing it because I was always afraid to go to a concert hall. I don't know why I was afraid but I was. When I went to FANTASIA I heard the great masters' music and realized it was not at all painful. On the contrary I enjoyed it; it was a pleasure to listen to it.'

I know that you were earlier in collaboration with Thomas Wilfred and his coloured light organ—the Clavilux—and, with The Philadelphia Symphony Orchestra, gave performances of Scriabin's PROMETHEUS and Rimsky-Korsakoff's SCHIELE-REZADE. Would you say that FANTASIA was therefore a further exploration of a vital and most interesting art form?

Yes, and it was very clear to me that there is emotionally, and even to some extent in the mind, a connection between music, colour and form. Also it is clear that they really are two distinct media—quite different. Music is vibration of the air going into the ears of the listener whereas light and colour come in another vibration, not air at all but of something which I must confess I do not understand but I know is not the vibration of air as is music; it is another kind of vibration and equally important.

1. Oscar Fischinger, a follower of Ruttman in the German avant garde school of animation in film, came over especially to the Disney Studio to supervise the making of the Bach Toccata and Fugue sequence in FANTASIA.
2. FANTASIA was very largely an 'effects' film, much of its beauty not only evident in the graphic construction but also due to lighting and superimposition techniques on the camera rostrum. One type of camera—the Multiplane Camera—is almost as high as a house and shoots down through several layers of glass, each holding art work and lit individually, thus giving a three dimensional illusion.



LEOPOLD STOKOWSKI

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Quoting from your book *MUSIC FOR ALL*, you have expressed the desire to see films made as an art form rather than as a box-office commodity. Disney was naturally anxious that the audience should not be fooled by too much nebulous 'artiness' in *FANTASIA*, nevertheless two items in the programme did tend towards near absolute abstraction and I refer to the Bach *TOCCATA AND FUGUE IN D MINOR* and Mussorgsky's *NIGHT ON THE BARE MOUNTAIN*.³

Yes. Of course they are quite different in music and yet they have what all music has - three elements. One is frequency, another duration and the third one, intensity. All music, whether it is Western music or the music of India or China or Japan or any other part of the East, has those three elements because they are basic.

*I believe that you were in on many of the conferences when the film was being made and *NIGHT ON THE BARE MOUNTAIN* did present certain problems. Did you find this item one of the exciting parts of the film to make?*

Musically, yes, and visually, yes, and it was only because of Disney's gift for finding enormously talented young men, as yet unrecognized, whom he brought into his Studio and developed their great gifts and imagination. That was one of Disney's great qualities, recognizing talent in young artists.

Would you think that Mussorgsky would have been thrilled with the ultimate treatment of this piece which itself has had quite a chequered history?

It is curious that this composition, although we think of it by one composer, was really by two composers because some of it is by Rimsky-Korsakof. Once when I was in Russia I asked the Government if I could see the original sketches of Mussorgsky. At first they refused but later they agreed and I made photographs of them which I have in my library. To my astonishment I saw that much of what we know of that partitur was quite different to what I was looking at and that Rimsky-Korsakof had added much and this was very good in parts. For example, let us take the end where there is a solo for the oboe. It is the painful emotions of spirits which must now return into the earth. After this the harp has a passage and then the flute plays another melody which represents to me the impression of the beauty of early morning sunlight when the sun rises. These themes for oboe and flute are Rimsky, not Mussorgsky, so we have to thank both great men (who were friends for a time in their youth, living together in the same apartment) that we have this composition which expresses so much about life and death.

Unfortunately when we buy the partitur today of *Night on the Bare Mountain* (or *Bald Mountain* as it actually was) it is not the true partitur because to some extent new material has been added. Also it is in my opinion not always clear in the balance between instruments as to what the true idea of the music is because the orchestration could be much better. One difficulty with composers is that they do not always understand all the instruments of the orchestra, what they are capable of doing, what they are *not* capable of doing and some things which they can do but with great effort on the part of the player; the instrument does not like to do it. There are many hundreds of compositions which, if played exactly as printed, are not clear to the listener. The players and the

3. *Night on the Bare Mountain* had already been interpreted as an animated film in 1933 by Alex Alexieff and Claire Parker, manipulating pin-heads to produce moving shadow patterns.

composer have the little black marks on paper which we call notation, whereas the listeners only have their ears and that is the true way of listening to music, *not* with the eye but with the ear. So we hope that some day there will be a better partitur available to orchestras and conductors.

*I thoroughly enjoy your orchestration of the Bach TOCCATA AND FUGUE IN D MINOR and I know that your defence for orchestrating the organ works of Bach is that when played on a modern organ they are being re-instrumented anyway. Was the Bach included in FANTASIA at a later date in the schedule of production or was it in the original programme scheme?*²⁴

Oh no - it was in the original. But you bring up a very interesting point, the organ music of Bach. He was a great organist as well as a player of string instruments and the clavecin. Much of his music is of a kind of majestic sound which the organ of Bach's time could not produce; it was not possible. I know those organs - some are still existing in Germany and Austria and I sometimes play on them just to see what they are capable of and they show clearly that Bach saw far into the future. The ideas in his music could not be played at his time but can be played on the modern organ of today or the modern orchestra of today. So Bach foresaw such possibilities. That was one side of the greatness of that man.

Absolutely timeless. Now, FANTASIA has been criticised by some who say that they do not wish to have music portrayed for them and yet on investigation it is found that three quarters of the programme chosen for the film is either ballet music or programme music and therefore most of it has been continually presented in visual form on the stage. Would this be your defence or could more abstract music have equally well been chosen?

I do not have any defence. I only think that, fortunately, in some countries today we are still free to think whatever we like, even to say whatever we like, even to print whatever we like. So if some persons do not like to look at FANTASIA I say just simply 'Do not go to the theatre to see and hear it. If you are interested and go and see it and do not agree with any of it you have a right to your opinion.' Everyone has a right to his own opinion. It is terrible that in some countries this is not recognized.

Had you ever associated pictures or light and colour with these pieces yourself before you actually came to making FANTASIA?

Yes. I always have and still have a sense of colour associated with tone and that of course helped me a little when I was co-operating with Disney.

I believe that together you, Disney and Deems Taylor took about three weeks selecting items for the film, listening to many works on the gramophone. It would be interesting to learn which works were short-listed but not eventually chosen for the final production. Why was there no Debussy included?

It is so long ago I cannot remember the answer. It is an interesting question but I am sorry I do not know the answer.

4. The Disney Studio used the *Toccata* to show the orchestra in live action as an opening to the film. Originally they had discussed the possibility of using the *Miniature Overture* to the *Casse Noisette* in this way but it was abandoned.

May I follow that with another relevant question. Which compositions written since 1940 might be strong candidates for inclusion in the programme if the film were to be made today?

Everything that Stravinsky is composing today. Shostakovich, Prokofiev

Britten. Britten is an immense genius and much of his music is not only music but poetry and also associated with poetry. Apparently Britten has a great sense of selecting certain poets and certain poems as Schubert had.

Did you have any favourite section in the film?

No, that would be too narrow. Music has immense range. It can suggest to us utmost joy, the highest forms of religion and philosophy, the utmost terror and ugliness—it has no limits.

In 1932 Walt Disney was already experimenting with advanced techniques as seen in FLOWERS AND TREES of that year. Do you think that he had then been looking ahead to the idea of making FANTASIA?

No, it happened in a curious way. I was at the time working with another company in motion pictures and I lived in an hotel. Sometimes in the night I had an idea and I would go into the next room to the piano and work out the idea while I still remembered it. The hotel management did not like it nor did the other guests, hearing music in the middle of the night, so they put me out. Then I had the idea. Up in the mountains I had seen some land—so I built a little house there where I lived alone and could play in the night because I was not near anybody or any other house and everything was satisfactory in that way. One night I felt hungry and I drove into town to have dinner. I sat down and soon afterwards a man came in and sat down near me. He glanced across to me and said 'You all alone?' 'Yes.' 'How would you like it if we sat at the same table?' 'I would like it very much.' So I went over and joined him. Then we began to talk and he told me of a French composition about a kind of a great magician and a bad boy. He liked that music very much and so we discussed it. You, of course, know what that music is.⁵ He said 'You know—how would you like the idea of making a picture of that? I have some thoughts of how that magician looked and how the bad boy looked and it is very picturesque, brilliant music.' So gradually we decided to do it and it was completed. Then we looked at it together when it was all finished and Disney said 'You know I think that we should add that to some other things and make a long picture of the regular length.' (Disney's mind was always ranging wider. An extraordinary mind this man had, and eye too—an eye for form and colour). So gradually the idea of FANTASIA was evolved by him and we worked together and finished it in that way.

You have always been a champion of better recording and wireless broadcasting techniques. Already in 1940 FANTASIA had pioneered three-channel delivery of sound in the picture theatre. As you state in your book, this is the equivalent of

5. It was Disney's original intention to bring back Mickey Mouse who had lapsed from the screen in the late thirties. *L'Apprenti Sorcier* was an ideal subject in which to use Mickey as the luckless youth but unfortunately the standard length of a cartoon short for general release could not exceed eight minutes and thus the original Dukas would have had to be cut drastically.

pointillism in art. If FANTASIA were to be made today with all the multi-channel techniques and high fidelity recording would there not be even greater possibilities?

Oh! yes, the art, science and methods of recording are developing all the time. I have been working all today until about an hour ago—at six different compositions, one of them by Ives, the extraordinary American composer. So difficult to understand, that man, because unfortunately we did not realise his great creative powers until he was already dead. There are many, many questions I would like to ask him but I shall have to wait until I meet him in the next world and then it will be too late to do anything about it on this little earth where we are now sitting.

One of the aspects of your presentation is that you make the music sound as though it had never been written down—as though the orchestra was playing it by heart. By virtue of the variety of gestures you have exhibited, and their infinite range and success in controlling every nuance of the music, do you follow the dictum that the visual presentation is as important in the vividness of the music as the sounds themselves?

Not at all. No—I think that would be a very narrow-minded attitude and a complete misunderstanding of what music is. I think music comes in the spirit and inner ear of a great artist like Beethoven or Bach and that artist must try to find a way to express that on paper. So, he makes little black marks on a piece of white paper. That is not music at all. People sometimes think that piece of paper to be music or a printed score to be music. Not at all—that is only paper, only black marks, and unfortunately we have a very limited idea how to write music, extremely limited. The question is—is it F natural, F sharp or F flat? Is it long or short, is it loud or soft? These are crude considerations whereas the magic of music is much more subtle—far more. Thus, when a composition is written on a piece of paper—we will say that it is the Ninth Symphony of Beethoven (on which Beethoven worked for many years as you know)—we must take that piece of paper with the little black marks and, as the music was contracted, we must extract it and enlarge it until we bring it back into sound, if possible as close as we can to the original sound which Beethoven heard in his inner soul. Of course we do not really know what that was. We are doing our best to guess at it from what is written on that piece of paper. We try to make the music so that it expresses Beethoven's original conception and we can then send it out in a concert hall to the listeners, or on a record disc, or on some form of television. All that is extremely difficult and I think has nothing to do with how it looks because music is for the ear, not for the eye.

I certainly understand what you mean—I was really referring to the appearance of the artist on the concert platform. In your book MUSIC FOR ALL you make a most interesting comment that there is a definite relationship between the dawn of relativistic thought in the physical sciences and the advent of atonality as first witnessed in Schoenberg's music for instance. Do you feel that back in time there have been other moments in history when music has reflected the progress of man's thoughts on the nature of the physical universe?

Yes, because music is the expression of life in the soul and mind of an artist or composer and we who perform the music afterwards must try to understand, to feel what it is and express it, sending it like an arrow from the bow. You shoot an arrow at a target; so we must send music with that same swift speed and intensity to the listener. The listeners are

millions all over the world and, because artists and music are international in scope, that is the privilege we have. But in my opinion television is limitless in its possibilities of form, colour and sound for the eye and for the ear. I look forward to the day when television will be much better than it is now because when I look at it, which I do very often, I see better than I hear because the loudspeakers on television are not of good quality and they have very limited range, especially in the low frequencies which are almost entirely absent. So I hope television will be improved technically, particularly its sound. I also hope that the programmes available will be much improved. For example, Shakespeare should be on television and those delightful English light operas by Gilbert and Sullivan. All these things could be wonderful on television. Some of the brutal things that I see are suggesting to the youth of today that brutality is very much to be admired; that it shows strength. What do we see happening all over the world, particularly in Africa and the Middle-East? There is much brutality. At this moment while you and I are talking a message is being sent to this country from certain persons saying 'Unless you do what I ask you to do, we shall slaughter more than a hundred persons in two aircraft which we have stolen.' How terrible! As I look back into history, which I like reading, I scarcely know anything more brutal or horrible than that statement.

Sanity flown out of the window. Finally, to refer back to FANTASIA and your mentioning television, do you envisage this medium will be used in the future to present compositions which embody not only music and sound but also colour and light in motion, integrated into the piece as a whole? You might have a crescendo in the music followed by a mute blinding flash on the screen as climax.

It is a wonderful idea. I hope it will happen. It has not happened so far - both the music and what one sees, colour, form and motion. But of course its creator would have to be a giant.

Thank you very much. We are indebted to you for giving up so much of your time. This has been a most interesting conversation.

Well, I am happy that we have been able, you and I, to do it because I owe so much to the Royal College of Music.

The Editor wishes to acknowledge the great assistance given to him by Miss Virginia Gold who made the transcription from the original tape recording of the interview.

A New Music Department

JOHN CHURCHILL.

Associate Professor of Music Carleton University

The autumn of 1967 was warm and sunny in Ottawa. The trees throughout the city were vivid with reds and gold and the vast woods north of the city, with their colours reflected in the glacial lakes, were full of chipmunks and squirrels and beavers preparing for the winter to come. There was still sailing on the canal built by the British Colonel By some 150 years ago and we saw the final Changing of the Guard on Parliament Hill. It was a lovely city, equally lovely at all seasons we discovered later, and seemed full of musical promise too.

For many years Ottawa had been two towns a national capital with much of the architectural and diplomatic dignity which that suggests and a provincial Ontario town with some of the parochialism which *that* suggests. It is a situation which has gradually improved over the last ten years or so and the city has now begun to enjoy and live up to its status as a capital.

Carleton University, founded modestly soon after the war, must bear some credit for this. It expanded rapidly, two brilliant vice-chancellors successively directing its progress and assuring its academic standards, and moved to its present campus at the south end of the city about 15 years ago*. Carleton's decision to start a music department as part of the faculty of arts was taken at a most propitious time. A National Arts Centre was under construction, a centre to include Theatre, Opera House and various recital rooms and to be the home for the first permanent professional orchestra that Ottawa had known. This splendid enterprise opened in 1969 and it has transformed the musical outlook of the city; concerts are well attended, student tickets are generous, the members of the orchestra are becoming well-known figures and one can see tastes and judgements being formed by the extremely enterprising programmes. The value to a university music department is enormous.

The other important external influence has been the decision of the National Library, which had purchased a large part of the Scholes library some years before, to appoint a specialist music librarian and to make Ottawa the home of the major music collection of Canada. This is plainly a decision that will be of inestimable worth for the future development of our department.

And the department itself? The Senate of the university had made only one major policy decision: that the new department should not teach performance (or as they delightfully say in North America, 'Applied Music') nor accept this as a significant part of a degree. Otherwise—'Here is a set of empty rooms and a sum of money. Please do what you consider best and we shall follow your plans with close interest.'

It has been a fascinating business. It was important that the new department be essentially Canadian and not a close copy of European or American departments and this involved many enquiries about other Canadian universities and the reading of their calendars, the relation with other faculties within this university, the requirements of graduate schools elsewhere, music in High Schools, the possibilities of employment

*It should be mentioned that there is also the much older Université d'Ottawa which went through a period of some academic relaxation but is now moving forward again.

for music graduates and much besides. Gradually a programme of studies emerged, a programme which was to undergo much modification in the course of presentation to endless committees of various grades of sympathy I had never thought of expenditure on pianos as a threat to expenditure on test tubes! and finally to Senate. But approval was ultimately received and we were fully established.

In the meanwhile those empty rooms had been filled with furniture, pianos, blackboards though it took a year and some hard words to get the sets of five lines painted on!) and lectures were given. Attendance was most encouraging. Not only Arts students but Chemists, Engineers, Biologists, Architects and many more made the journey to the very pleasant top floor we had been given. For the first year no student took music as a major concentration of study (how soon one picks up the jargon!) but in subsequent years our 'majors' have increased well.

It was necessary at the very beginning to establish a listening room and a large record library with scores to match. We found that very few students had heard much of the music that is readily available in London, for example, and to make sure that this gap was to some extent filled we have demanded in all essay and seminar work an awareness of the music itself and not just its historical or sociological background. It was urgent also to build the music holdings in the university library. At the start there were less than 20 books on music and no scores. Fortunately, a musical chief librarian made large and rapid purchases possible and we now have many of the usual collected editions with the rest on order and a happily growing collection of texts, histories, biographies, critical works, thematic indices, periodicals and so on. The library is also establishing a record and tape listening room for the university as a whole which will relieve the pressure on the department.

The B.Mus. demands are not particularly unusual. Students may concentrate either upon History and Elementary Musicology or upon Theory and Composition. Those who take the former may elect to carry out some original work (one student has gone off to record some Indian songs and dances and will transcribe them and write them up fully, possibly in conjunction with the Anthropology Department) or they may confine themselves to normal course work on a special historical period. They must also do some keyboard harmony (or we may accept classical guitar) and realize some baroque continuo in performance with a solo instrument or voice. There is also a paper on baroque harmony and counterpoint and some aural dictation of a reasonable standard. The students who choose the composition path will also have to undergo the keyboard harmony and dictation tests and will be expected to have some familiarity with the range of western musical idioms of all periods from the early renaissance to the present (Jazz, aleatory, electronic, serial and the rest. Luckily no-one has yet demanded to write pop music!). They will do a harmony paper of much wider idiomatic range than the historians and will present a folio of compositions in conjunction with their tutor. We also demand of every B.Mus. candidate a paper in Art History, one in a period of General History, one in Aesthetics, and a reading test in a second language, all these to be conducted by the appropriate departments. This year there are four honours students (three historians and one composer), about 25 who are taking music as a major part of their B.A. and the great multitude who attend general open lectures. There are, of course, the usual students' madrigals and chamber music groups, recitals by visitors (the Deller Consort, Amadeus Quartet and so on), opera films and all that one would expect.

The university community is a very happy one and there is a delightful co-operation among departments, perhaps surprising when one realizes the size, around 8,000 students. The Engineers are going to build us an electronic studio, the Art History department is making slides of full scores, facsimiles, portraits and so on, the Science Workshop has built us an excellent harpsichord and clavichord while we in turn find that we can provide variations upon 'Three Blind Mice' as closing music for a film on rodent dissection.

As I write this in late November, the snow has arrived; temperature is 20 degrees Fahrenheit and will drop to minus 20 before the winter ends. But the campus looks beautiful from our windows; on the one side the frozen river with pine woods on the far bank and on the other side the frozen canal with acres of white farmland beyond. Students and faculty will be off after classes to ski and curious ice-sculpture figures will arise as the weeks go on. There will be remarkably few footprints in the snow as far-sighted planners linked all our buildings with an amazing series of tunnels and we seldom emerge during working hours. A strangely different world from South Kensington, but an exciting one.

Any nostalgia? That will never completely vanish, of course, after so many years, but on a day like today, when the sky is so deep a blue and the sun throws sharp shadows on the new snow, this attractive land makes a most lovely setting for a new music department.

Blackwell's New Music Shop

MARY REMNANT

On November 9th, 1970, there took place one of those events which will never be forgotten by anyone who was present. Sir Adrian Boult inaugurated Blackwell's new Music Shop at 38, Holywell Street, Oxford, accompanied by the sound of the trumpet, the singing of madrigals, and very fine Champagne.

The firm goes back to 1879, when it was founded, in a room 12 feet square, by Benjamin H. Blackwell. Sir Basil Blackwell, his son, was born above the shop nearly 82 years ago, and his own sons now work there with him, ensuring a family tradition which is all too rare in this age of supermarkets.

Gradually the shop has expanded and certain departments have been moved out to other buildings. Sixteen years ago the Music Section was transferred to 39 Holywell Street, where, under Frederick Dymond, it gained an international reputation distinct from that already owned by the main shop. Those 16 years have coincided with a great advance in musical scholarship, resulting in the publication of numerous editions which are not only satisfying to the scholar, but conducive to a more authentic style of performance than had been customary before. It was known that Blackwell's could always supply the best available editions, although, due to the lack of sufficient space for their ever-increasing number, they could not always be kept in the shop.

With the building of the new shop next door, the available space was trebled, to include a mile of English Oak shelving on which are kept 20,000 musical works, and 2,500 different books on music. A large

section is given to gramophone records which are conveniently situated near the minature scores. Second-hand books are numerous, and an Antiquarian Department (for books dating from before 1850) will soon be housed in part of the old shop next door.

The building itself is on three levels, and is well lit. One of its most spectacular architectural features is a large glass well, built from ground level up to the roof. This lets in a great deal of light and it also allows for the curious sensation of having rain and snow actually falling into the shop, but nevertheless not being felt. What is even more curious is that those few square feet actually belong to Wadham College—an occasion of temptation which has already produced some uninvited objects in the well, which can be reached from the college roof!

The opening ceremony included speeches from Sir Basil Blackwell, Sir Adrian Boult and Frederick Dymond. Sir Basil recalled that his first view of Sir Adrian was that of his back, not, as might be expected, on the rostrum, but as Stroke of the Christ Church Second Eight in 1911, when Sir Basil himself was in the Merton boat. Sir Adrian recalled his own Oxford days and his discovery of 'Blackwell's hospitable domain' just over 62 years ago. He then went on to talk about the contents of the shop. He spoke about the value of the printed score, of books on music, and of records, but stressed that one should not rely too much on any one of these to the exclusion of the others. Regarding records, he advised young people that 'it is a bit dangerous to learn a score with the gramophone going. If you do that, do it with three or four separate performances of the work, if you can get hold of them, because it is a very serious thing . . . to get a performance stereotyped.' He also remarked on the shop's widely-spread customers and said that recently, at a few days' notice, it had been able to send 200 scores of Berlioz' *Faust* to Cleveland, Ohio, for rehearsal by a choir. To commemorate the occasion, Mr Dymond presented the conductor with a book on Beethoven, in which Sir Basil had inscribed 'To Sir Adrian Boult, who made history as a youth on the Isis with his oar, and thereafter on the podium with his baton.'

To coincide with the development of the shop, Blackwell's are about to publish a series of books on different aspects of music and musical history. The General Editor is Dr Frederick Sternfeld.

It is well-known that for too long 'musicians' and 'musicologists' have regarded each others' work with distrust. Now at last there does seem to be a genuine, though slowly-moving, reconciliation of the two, to the advantage of music itself. It will be a long time, however, before the gap is finally smoothed over, and there is the danger that because this shop is in Oxford, professional musicians from elsewhere may regard it (until they have been there) as just a place for 'academic types.' In fact, by its large and carefully selected stock, Blackwell's is playing a very important part in helping to bridge that gap, and it is now up to active musicians to take advantage of what it offers, for their own good, and for that of their audiences. This is undoubtedly the best music shop in the country.

BOOK REVIEWS

English Church Music 1650-1750 by Christopher Dearnley. Barrie & Jenkins. £4.50.

This is a somewhat disappointing book and it is not clear for whom the author was writing. One suspects that he had the interested amateur in mind and felt it necessary to keep the story he had to tell on a racy level of journalism. Comparing certain church music of the period to *semolina pudding* is unedifying, and what need is there to write of the music of Mozart, Mendelssohn and Spohr as comforting hot-water bottles to English composers of the time? English church music would be hard put to it to survive at all without the gifted amateur and to imagine that one must write down to him is no sort of compliment. Any reader would expect to find a comprehensive study of the music as the main feature of the book, but this is not so. In fact the major part of it is taken up with an appraisement of conditions under which church music was performed, with the contemporary comments of Evelyn and Pepys and of lesser known critics. All this is interesting and informative. Discussion of the music is relegated to the last 100 pages of the book. Almost apologetically we are told that this section is for . . . 'those who need to refer to biographical details of composers and to their church music.' The serious seeker after truth will be suspicious of such an approach and will go to 'English Cathedral Music' by Fellowes, whose Christian name was *Edmund* not *Edward*.

The author is entitled to his own opinion of the works discussed but there are categorical statements which can be questioned, and others so loosely worded that the reader is left guessing. Humfrey was a good composer but does his small output warrant more detailed discussion than Purcell's huge corpus of works for the church?

The examination candidate might find the list of composers and Mr Dearnley's choice of their works useful in his preparation but the scholar would have to look elsewhere.

Too often interesting factual statements are, annoyingly, tucked away in footnotes instead of being incorporated in the body of the text. These, in his Preface, the author calls 'horrid little details.'

It is a pity that this volume falls below the standard of scholarship and of presentation of some other works in the publisher's enterprising series of Studies in Church Music.

RICHARD LATHAM

The Choral Revival in the Anglican Church by Bernarr Rainbow. Barrie & Jenkins. £3.25.

To the student of church music this is a fascinating book with a most impressive marshalling of facts from sources, many of which cannot have been tapped before. The author is Director of Music at the College of St. Mark and St. John, Chelsea, and his discovery of the 1849 diary of service music of Thomas Helmore at the College spurred him on to research in great depth. He starts with the foundation of St. Mark's College, Chelsea, as a Training School for parochial services and traces the remarkable career of Thomas Helmore, its first Choirmaster. Two most interesting facts emerge (1) that the revival started in Parish Churches, with Cathedrals lagging far behind, and (2) that there were two conflicting views held by the reformers.

Thomas Helmore with Frederick Oakley of Margaret Chapel, London, J. M. Neale and others of the high church party, advocated complete musical participation by the congregation with unison singing only, Gregorian Psalm Tones being adapted for this purpose. The other faction of which John Jebb, Frederick Ouseley, S. S. Wesley and Henry Smart were the leaders, and all broad churchmen, required a competent choir to sing in harmony, with the congregation remaining silent except in metrical hymns. It seems that this type of service was first achieved in Leeds Parish Church.

It was a long time after the lead had been given by Parish Churches in the reform of music in church that the Cathedrals began to put their houses in order. Lay-clerks came and went as they pleased, were never rehearsed, and the rare occasions when they were all present were known as 'good days.' Jebb singled out the choirs of St. Paul's Cathedral, Lincoln, and Westminster Abbey as being as bad as any in the country until, at Gloucester, he heard the 'acme of irreverent and careless chanting' and doubted whether the Choir uttered the words of the psalms at all. Slovenly dress and behaviour marred most Cathedral services as much as did the singing of unrehearsed and incompetent choirs.

The influence of the Oxford Movement and *Tracts for the Times* is fully explored. The present reviewer naturally finds of especial interest the chapter recounting the

part St. Paul's, Knightsbridge, played under its first Vicar, W. J. E. Bennett, in the forefront of reform of the music in church. Here a large choir was in being at the time of its dedication in 1843 and amongst the basses was Sir Frederick Gore Ouseley. He sang in the choir regularly from 1846-1849 while reading for ordination and thereafter became Bennett's curate.

The author gives a vivid account of the riots that followed the opening of St. Barnabas, Pimlico, daughter-church of St. Paul's Knightsbridge, in 1850. The Gregorian chanting, the sumptuous adornment of the church itself, the high church form of its services, all smacked of popery to the general public. It was a church for the rich set in slum-land and the local inhabitants rose in puritanical wrath.

It is impossible in a short review to give any impression of the vast scope of this book. One respects and admires the author's scholarship and the tremendous amount of research which obviously lies behind the writing of such an astonishingly comprehensive survey of an enthralling period of church history. It is a book which should be read by clergy as well as organists. The former would perhaps gain a better understanding of what the church owes to the dedicated musicians who have served her to such good purpose.

RICHARD LATHAM

Musical Impressions; Selections from Paul Rosenfeld's criticism edited by Herbert A. Leibowitz. Allen & Unwin. £2.25.

This collection of essays is drawn from three of Rosenfeld's published volumes of criticism, all dating from the period between the wars. Almost all the articles deal with twentieth century musical developments; the editor rather gushingly describes the collection as constituting 'a passionate and lucid history of music since Wagner.' The writing is certainly passionate, and it is this, together with the author's weakness for highly coloured language, that makes lucidity almost an impossibility. Of Schoenberg, Rosenfeld wrote: 'With him, we seem to be entering the arctic zone of musical art. None of the old beacons, none of the old stars, can guide us longer in these musical wastes.' Writing of Stravinsky, he says: 'The elegance of Debussy, the golden sensuality, the quiet, classic touches are flown. Instead there come to be great weighty metallic masses, shining adamantine bulks. Melodies are sharp, rigid, asymmetrical. Chords are uncouth, square clusters of notes. Indeed, the change is as radical, as complete, as though in the midst of moonlit noble gardens a giant machine had arisen swiftly from the ground and inundated the night with electrical glare and set its metal thews and organs and joints relentlessly whirring, relentlessly functioning.' The editor's claim that Rosenfeld always sought 'a stern impartiality' has an air of wishful thinking about it.

As one might expect, the most convincing articles are those dealing with music in Rosenfeld's native America. He was among the first to recognize the importance of Ives and Varèse, and did much to encourage performances of their music. French composers survive his scrutiny more or less unscathed; Satie and *Les Six* receive particularly sympathetic treatment.

ELEANOR RICHARDS

Studies in Eighteenth Century Music. A tribute to Karl Geiringer on his seventieth birthday edited by H. C. Robbins Landon. Allen & Unwin. £5.25.
This is very much a book for the specialist. It is a collection of 38 essays on various aspects of eighteenth century music contributed by distinguished musicologists, and the degree of scholarship shown in many of the articles is comparable to that of Dr Geiringer's own studies of Haydn, Brahms, and the Bach family.

Some of the contributors are familiar names, among them Robert Donington, Winton Dean, Gerald Abraham, and Anthony van Hoboken; the majority, however, are American or Continental scholars less well known in this country. The subject matter of the articles varies enormously. Some deal with composers and topics which at least sound familiar, even if the average musician's knowledge of them is less complete than it might be. For instance: 'J. S. Bach and the tradition of keyboard transcriptions,' 'The chorale in the Baroque era and J. S. Bach's contribution to it,' or 'Tonal exploitation in the later quartets of Haydn.' Others are far more obscure, as for example: 'The keyboard sonatas of Lopez. An appreciation,' or 'Bernard Lamy, rhetorician of the passions.'

The book is beautifully produced, with plenty of musical examples, a bibliography of the works of Dr Geiringer himself, and a comprehensive index. Its high price, however, may put it beyond the grasp of all but the most enthusiastic students of the eighteenth century.

ELEANOR RICHARDS

Fundamentals of Musical Composition, by Arnold Schoenberg edited by Gerald Strang and Leonard Stein. Faber paper covered edition. £1.50.

'Fundamentals of Musical Composition' was the last of three text books on music theory which were the result of Schoenberg's period of teaching at the University of California, Los Angeles, between 1936 and 1941.

Before his emigration to the United States, Schoenberg had already experienced more than 30 years of composition teaching, his pupils including as well as Webern and Berg, Egon Wellesz, Walter Goehr, Roberto Gerhard, Hans Eisler, and Nikos Skalkottas. He was now faced with the problems of instructing 'the average student of the universities, who has no special talent for composing or for music at all . . . , as well as him who might later become a composer'. In a letter written in 1938 discussing his plans for the book, Schoenberg wrote: 'The greatest difficulty for the students is to find out how they could compose without being inspired. The answer is: it is impossible. But as they have to do it nevertheless, advice has to be given.'

Schoenberg's approach is to base instruction on the music of Austro-German tradition, from Bach to Brahms and Wagner, with special reference to the piano sonatas of Beethoven, (which are a necessary supplement to the book). The elements of musical form are discussed systematically, from the smallest upwards. The first part deals with the motive and its treatment, and the construction of periods and sentences, the second with the small forms, the small ternary form, the Minuet, the Scherzo, and the Theme and Variations, and the third with the large forms, the Rondo forms and the Sonata Allegro.

Several practice forms are written by Schoenberg for each chapter, showing a variety of solutions to each compositional problem that arises; thus in the chapter on the Scherzo, 25 alternative continuations of the original are given. Together with these practice forms, numerous examples from musical literature are given, all of which are subjected to thorough analysis; they are similarly chosen to show a diversity of possibilities rather than one rigid formula.

This book is at all times lucid and concise, and the insight Schoenberg shows into the music of the German tradition makes it a work of great interest to performers and analysts as well as composers. The very fact of its concentration on one part of the musical past has caused some critics to cast doubts on its comprehensiveness as a textbook for students of composition. However, its great strength lies in the fact that Schoenberg concentrates on musical content rather than style and mannerism, and clearly demonstrates elements of musical composition which are not dependent on period or style. 'Clearly this book lays only a foundation, drawing from the practice of composers' basic principles, processes and methods, which can be imaginatively applied far beyond its limits.'

TIMOTHY BOND

A fifth year post-graduate research student

MUSIC RECEIVED

Trio for Flute, Oboe and Piano	Madeleine Dring	£1.25
<i>Josef Weinberger</i>		
A Grieg Suite arranged for Violin and Piano	Geoffrey Tomlinson	£0.60
<i>O.U.P.</i>		
Sonata for Violin and Piano	Alun Hoddinott	£2.00
<i>O.U.P.</i>		
Concerto for two pianos and orchestra	Alan Rawsthorne	£2.00
Arrangement for three pianos	<i>O.U.P.</i>	
Modern Guitar Music	Edited by Hector Quine	£0.50
<i>O.U.P.</i>		
Oxford Guitar Music	Transcribed for Solo Guitar	£0.30
Five Pieces by Francis Pilkington	by Brian Jeffery	
<i>O.U.P.</i>		
Five Pieces by Francis Cutting	Transcribed for Solo Guitar	£0.30
	by Brian Jeffery	
Six Elizabethan Duets	Transcribed for two Guitars	£0.40
	by Brian Jeffery	
<i>O.U.P.</i>		
Harmony at the Keyboard	Reginald Hunt	£1.20
	<i>O.U.P.</i>	

A.R.C.M. EXAMINATIONS - DECEMBER 1970

The following are the names of the successful candidates:

SECTION I. PIANOFORTE *(Performing)*

- *Campbell, Irene Sutherland
- cKearon, Jennipher Mary Apsey
- Lester, Joy Christine
- Searson, Stella
- Smith, John Arthur
- Terry, John Buchanan Rouse

- Thurso, Caithness
- Blandford Forum
- New Barnet
- London
- London
- New South Wales, Australia

SECTION II. PIANOFORTE *(Teaching)*

- Annabel, Doreen Mary
- Bishop, Avril Joan
- Boswell, Dawn
- Dale, Mervyn
- Griffiths, Julia Margaret
- Harper, Jocelyn Anne
- Harris, Brenda Joan
- Head, Anthony Roy
- Hirst, Ian
- Linklater, Rona Doris
- Main, Barbara Anne
- Marsh, Malcolm Herbert
- cMiller, Vicki Frances
- cNathaniel, Gillian Julia
- cPresswood, Alison Joy
- cQuirk, Sarah Fenella
- cStaveley, Celene
- Williams, Meryl Joan

- Ravenshead, Nottingham
- Welwyn Garden City
- Bromley, Kent
- London
- Caerphilly, Glam.
- Bedford
- Hatfield, Herts.
- Tenbury Wells, Worcs.
- Barnsley, Yorks.
- Maghull, Liverpool
- Uxbridge, Middlesex
- Ashford, Middlesex
- London
- Trinidad, B.W.I.
- London
- Lusaka, Zambia, Africa
- Dublin
- Plymouth

SECTION III. PIANOFORTE *(Accompaniment)*

- Collis, John
- cSalmon, Gillian Wendy

- Witney, Oxon.
- Ilford, Essex

SECTION IV. ORGAN *(Performing)*

- Morris, Walter Arthur
- *Smith, Nicholas Buller
- Stewart, Gordon Brodie

- Osterley, Middlesex
- Stubbington, Hants.
- Dundee

SECTION V. ORGAN *(Teaching)*

- Anderson, Geoffrey
- cCarter, David
- *Crocker, Trevor James Codrington
- cJenkins, Christopher
- cRootes, Edward Christopher

- Brandon, Co. Durham
- London
- Epsom
- Surbiton, Surrey
- Purley, Surrey

SECTION VI. STRINGS *(Performing) - Violin*

- Vaneek, Moninne

- Dublin

SECTION VII. STRINGS *(Teaching) - Violin*

- cCochran, Wendy Joy
- cHyland, Alison
- McShane, Eileen
- cMayes, Celia Anne
- cSealey, Annabel Jane
- cWood, David John

- Rochester, Kent
- Rottingdean, Sussex
- Blackrock, Co. Dublin
- Edgware, Middlesex
- Hamble, Hants.
- Havant, Hants.

Viola—

- cCrombie, Marion Ruth
- *Smith, Brenda Marion Buchan
- cSnaith, David William

- Oxford
- Ayr, Scotland
- Richmond, Yorkshire

<i>Violoncello</i>	
<i>c</i> lisswood, Peter John	Nottingham
*Fletcher-Campbell, Felicity Jill	Oxford
<i>c</i> Wright, Clare Willis	York

SECTION IX. WOODWIND AND BRASS INSTRUMENTS (Performing) *Flute*
Gladstone, Kathleen Teresa Ilkeston, Derbyshire

<i>Oboe</i>	
<i>c</i> 4 Messiter, Malcolm Cassan	London

<i>Bassoon</i>	
<i>c</i> Chatwin, David Anthony	Birmingham
<i>c</i> *Ewart, John Graham	Stevenage, Herts.

<i>Trumpet</i>	
<i>Zealinjo, Onyia</i>	London

<i>Trombone</i>	
<i>*Crees, Eric James</i>	London
<i>Topley, Christopher Wroughton</i>	London

SECTION X. WOODWIND AND BRASS INSTRUMENTS (Teaching) *Flute*
Cox, Linda Ruth Sheffield
cMayes, Daphne Gillian Edgware, Middlesex

<i>Oboe</i>	
<i>Elloway, Philippa Jane</i>	London
<i>Frost, Alison Genevieve</i>	Chelmsford, Essex
<i>McGettigan, Sheila</i>	Glasgow

<i>Clarinet</i>	
<i>Groat, Barbara Lois</i>	London
<i>Mackenzie, Peter Duncan</i>	Grantham
<i>cVan Rooyen, David James</i>	Chelmsford, Essex

<i>Bassoon</i>	
<i>cMcNeil, Riley Margaret</i>	Inverkeithing, Fife

<i>Trumpet</i>	
<i>Fraser, Laurence O.</i>	Nottingham

<i>Trombone</i>	
<i>Bean, Bernard Charles</i>	St. Albans, Herts.

SECTION XI. SINGING (Performing)
Cale, Barbara Mansfield, Notts.
**Dickson, Joan Smith Arnot* Dalkeith, Scotland
cHarris, Rosalind Dinah London
cMcLoughlin, Ann Birkenhead
Wright, William Belmont, Durham

SECTION XII. SINGING (Teaching)
cAllton, Susan Julia Leicester
cCarter, Sally Pauline Hatch End, Middlesex
**Davies, Penelope Elizabeth* Birmingham
cHatton, Ann Elizabeth Kidderminster, Worcs.
Maison, Joseph Stanford London
Scanlin, Charles Surgeoner Shrewsbury
White, Eileen Polegate, Sussex

SECTION XIV. HARPSICHORD *Performing*
Ledbetter, David John

Bray, Co. Wicklow, Eire

SECTION XVI. RECORDER *Teaching*
*McAllister, Mary Josephine

London

SECTION XVII. MILITARY BANDMASTERSHIP

Bakar, Abu	Kneller Hall
Borlase, Nigel Anthony	Kneller Hall
Briggs-Watson, Bryan Edgar Peter	Kneller Hall
Mynns, Carlos Valentine	Kneller Hall
Wood, Donald	Swinderby, Lines,

†Pass with Honours

♦Pass in Special Harmony

College student

COLLEGE CONCERTS

THE DIRECTOR'S CONCERT

WEDNESDAY, 4th NOVEMBER

TWO CANADIAN POEMS for Voice and Piano, op. 56	Adrian Criff
a Dead class	(b. 1921)
b August on the river	
Mezzo-Soprano PATRICIA PARKER (Scholar), Accompanist STEPHEN ROSE	
'THOSE DANCING DAYS ARE DONE'	Douglas Young
Words by Yeats	(b. 1947)
Tenor DAVID HUMPHREYS (Scholar), Cello JULIAN LLOYD WEBBER (Scholar)	
'THOSE DANCING DAYS ARE DONE'	Harold East
Words by Yeats	(b. 1947)
Soprano JUDITH REES, Oboe GRAHAM PEARL, Violin ROBERT WRIGHT, Viola ROGER CHASE, Scholar, Cello CATHERINE BUNTING, Bass NELL TARLTON, Piano HAROLD EAST, Guitar HILLEN KALAMUNIAK, Percussion DAVID ARNOLD (Scholar)	
SONATA for Oboe and Piano	Poulenc
Oboe MARYAN BAKER, Piano JOHN FORSTER	(1899-1963)
FOUR SONGS for Voice and Piano	Frank Bridge
a Day after day	(1879-1941)
b Go not happy day	
c Love went a-riding	
d So perverse	
Mezzo-Soprano HAZEL HIBBERT, Tenor DAVID HUMPHREYS (Scholar), Accompanist MICHAEL LLOYD	

MASS IN B MINOR

J. S. BACH

THURSDAY, 3rd DECEMBER

Soloists

Soprano MERYL DROWLER, CAROLINE FRIEND, SUSAN CAMPBELL, LORRAINE HUGHES, Alto PATRICIA PARKER, FIONA KIMM, HAZEL HIBBERT, SUSAN DANIEL, Tenor DAVID HUMPHREYS, NELL MACKIE, Bass MICHAEL BAKER, MICHAEL GLOIG

Obbligato players: Violin MARTIN HUGHES, Flute JILL WHITEHEAD, Oboe d'amore LINDEN HARRIS, RICHARD SIMPSON, Horn IAN HENNESSY

Continuo players: Harpsichord MICHAEL CHIBBLETT, Organ GERALD GIFFORD, Cello RICHARD LADE

THE CHORAL CLASS

Rehearsal accompanists ROBERT FERGUSON, CHRISTOPHER NORTHAM

THE FIRST ORCHESTRA

Leader MARTIN HUGHES

Conductor: MR VERNON HANDLEY

THE FIRST ORCHESTRA

THURSDAY, 5th NOVEMBER

SYMPHONY no. 4 in B flat

Concerto for Clarinet and Orchestra

ELICITY MILLS

Beethoven
Hindemith

RECITATIVE AND ARIA, Steal me, sweet thief

(*The Old Maid and the Thief*)

Soprano MARGARET GIMSON

Menotti

EL SALÓN MÉXICO

Conductor: MR VERNON HANDLEY

Copland

Leader of the orchestra MAUREEN DOIG (Scholar)

THE SECOND ORCHESTRA

TUESDAY, 1st DECEMBER

OVERTURE *La Clemenza di Tito*

Mozart

ARIA, Deh per questo (*La Clemenza di Tito*)

Mozart

Alto SUSAN DANIEL

Concerto for Cello and Orchestra

Elgar

ROSALIND PORTER (Associated Board Scholar)

SYMPHONY no. 4 in E flat (*The Romantics*)

Bruckner

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra CAROLINE DAVIS (Exhibitioner)

THE BACH CANTATA CHOIR

WITH

SECOND ORCHESTRA

TUESDAY, 8th DECEMBER

MISSA BREVIUS in G major

Handel

Soprano JENNIFER O'GRADY, Alto FIONA KIMM (Associated Board Scholar), Tenor JOHN SMITH (Exhibitioner), Bass STEPHEN ROBERTS (Associated Board Scholar)

MOTET, Felicitas Beatorum

Cantus Firmus
ed. Gurney

for three sopranos, women's chorus and orchestra

(First performance in England)

Soprano I JUDITH REES, Soprano II BRENDA PETERS, Soprano III ANN-MARIE CONNORS (Scholar)

Eight Carols for four-part Chorus:

(a) Hark, the herald angels sing; (b) This enders night; (c) O lovely Infant; (d) It came upon the midnight clear; (e) Good King Wenceslas; (f) God rest you, merry gentlemen; (g) Rocking *volonté* CAROLINE CLACK; (h) O come, all ye faithful

Conductor: MR DENYS DARLOW

Leader of the orchestra CAROLINE DAVIS (Exhibitioner)

Harpichord continuo JOHN FORSTER

Organ continuo MARGARET PHILLIPS (Associated Board Scholar)

THE SYMPHONIC WIND ORCHESTRA

THURSDAY, 19th NOVEMBER

SUITE in F major

Holst

EMILIE M

Aaron Copland

SERENADE in E flat, op. 7 (in one movement)

Strauss

VARIANTS ON A MEDIEVAL TUNE, Tu dulci Jubilo

Dello Joio

SYMPHONIC PORTRAIT

Cole Porter

Conductor: MR PHILIP CANNON

THE CHAMBER ORCHESTRA

THURSDAY, 29th OCTOBER

OVERTURE: La Scala di Seta

Rossini

DUET for two Sopranos from *Il Re Pastore*: V'anne a regnar ben mio

Mozart

JUDITH REES, DINAH HARRIS

SYMPHONY no. 4 in A major (*Italian*)

Mendelssohn

CONCERTO for Clarinet and Strings, with Harp and Piano, *in one movement*

Aaron Copland

LEE STEPHENSON

Ibert

DIVERTIMENTO

Conductor: MR HARVEY PHILLIPS

Leader of the orchestra ROBERT WRIGHT

FOUR SONATAS for Harpsichord (a) In F major, K.238; (b) In F major, K.239 (c) In C major, K.460; (d) In C major, K.461 LUDMILLA TSCHAKALOVA	Scarlatti
FIVE SONGS for Soprano and Piano (a) Die Nacht; (b) Meinem Kinde; (c) All mein Gedanken; (d) Mein Herz ist stumm; (e) Ständchen CAROLINE FRIEND, MICHAEL LLOYD	Strauss
THREE PIECES for four Horns: (a) Pilgrims' Chorus from <i>Tannhäuser</i> (b) Trio from 'Six Trios', op. 86 (c) Huntsmen's Chorus from <i>Der Freischütz</i>	Wagner Reicha Weber
WEDNESDAY, 11 NOVEMBER	
SONATA no. 5 for Cello and Harpsichord in E minor JULIAN LLOYD WEBBER (Scholar), JOHN FORSTER	Vivaldi
TOCCATA AND FUGUE for Harpsichord in F sharp minor MICHAEL CHIBBETT	Bach
CANTATA for Soprano solo, Oboe and Strings, Su Je sponde del Tebro Soprano JENNIFER O'GRADY, Oboe RICHARD SIMPSON (Scholar), Violins MAUREEN DOIG (Scholar), ELIZABETH KERREY, Cello JULIAN LLOYD WEBBER (Scholar), Harpsichord continuo MICHAEL CHIBBETT	Scarlatti
VARIATIONS for Piano, op. 27 RONALD CAVAYE	Webern
FAREWELLS for String Quartet (in one movement) Violins NIGEL EDWARDS, ELIZABETH KERREY, Viola NÖRBERT BLUME, Cello PETER HUNT	John Mortimer (Scholar)

Amongst other concerts given at the College last term most notable was the Informal Concerto concert given on Tuesday, 20th October. This featured the Lalo *Concerto for Cello and Orchestra in D minor* with Richard Eade (Scholar) as soloist. The conductors sharing the performance were John Balme (1, 2) and John Forster (3). *Concertstück for Four Horns and Orchestra* by Schumann in which the soloists in the first movement alone were Stephen G. Roberts, Corinne Dunn, Alistair Smith and Gary Koop with David Chatwin conducting. The concert concluded with the Tchaikowski *Concerto for Violin and Orchestra* in D with Gwyneth Barkham (Scholar) as soloist and Mr. Harvey Phillips conducting.

Another notable concert was that given by the Third Orchestra on Wednesday, 25th November with student conductors. The leader of the orchestra was Nigel Sharpe and the programme was as follows: *Symphony No. 88 in G major*—Haydn, conducted by John Forster (1), Paul Knappett (2) and Anthony Howard-Williams (3). *Two Wesendonk Lieder*—Wagner, (a) Der Engel (b) Stehe still, with Jacqueline Currie (mezzo-soprano) as soloist, conducted by David Chatwin. *Rhapsody for Orchestra, A Shropshire Lad*—Butterworth, conducted by Roger Clift. The concert continued with *Concerto no. 1 for Clarinet and Orchestra*—Spohr, Soloist John Reynolds (Scholar), conducted by John Balme and concluded with *Symphony no. 6 in D major, op. 60* by Dvorak in which the conductors were David Snaith (1), Roger Blair (2) and Vaughan Meakins (3).

CORRIGENDA

We must apologise for two printing errors in last term's issue of the *Magazine*, Vol. LXVI No. 3. On page 105 in the reviews by Freda Swain; for *programme* read *programmes* and for *place* read *piece*.

